



## ONE MUSEUM, SO MANY MUSEUMS

### Educational initiatives for the Sociocultural Inclusion Program at the Pinacoteca do Estado de São Paulo

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*“Learning occurs when we share experiences, and this is only possible in a democratic environment, where there are no barriers for the thinking exchange.”*

John Dewey <sup>1</sup>

Over time, as the museum’s concepts and roles have been discussed and redefined, are also in constantly debate the nomenclature, the role and function of their educational activities. For us, it is the work of the museum’s educational departments, through its various strategies and instruments, to **mediate** the encounter between the visitors and the institution and its objects, exploring the educational potential of the same.

This initiative also assumes that the construction of knowledge processes occurs in direct contact with the primary sources: the original objects preserved by the museum. However, the mere encounter with the object doesn’t guarantee the development of an educational process, and therefore requires an educational activity to enable it.

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<sup>1</sup> DEWEY. Apud: CUNHA, 1994, pg. 36.



Ideally, the educative initiatives in museums must be seen as projects, which must be purposeful and construct processes through dialogue with its peers; it should, also respond to the multiplicity of visitors' profiles and expectations, equating aspects of learning and leisure. In most cases, it is a one time opportunity, happening during the group's visit to the exhibition spaces and is constructed with the use of texts, activities, tours, lectures etc. It should be able to potentiate the knowledge construction from the public in its multiplicity, developing a curious and investigative look at the contact with the institution and the objects it safeguards, aiming to expand their critical capacity<sup>2</sup>.

In the case of Pinacoteca do Estado de São Paulo, which is located at the old city centre of Sao Paulo, a place that lived successive moments of social economic degradation and that lately is going through a controversial revitalization process, the challenge of organizing qualified educational initiatives is even larger.

This is the oldest art museum in the state of Sao Paulo, with 105 years and a collection that comprises about 8,000 artworks, predominantly of Brazilian artworks from the eighteenth century to the present day. Currently it is undergoing a process of change in its long-term Collection exhibition and, over the years, developed an intense program of temporary exhibitions, which, due to its quality and variety, give the institution a lot of visibility.

From 2002 on, one of the institution's main priorities became the implementation and development of consistent and systematic educational initiatives. Therefore it was created the Education Department, which develops continuing programs organized according to its audiences. Among its goals is the promotion of the broad accessibility to the museum. But, in our practice, we consider a broad notion of accessibility, which involves not only the promotion of physical access, by assuring the circulation and affluence of the public to the institutions (making use of elevators, wheelchair ramps and providing free tickets for socially impaired groups) but also – and especially – concerning the intangible aspects of access to

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<sup>2</sup> AIDAR and CHIOVATTO, in: PARK; FERNANDES and CARNICEL (orgs), 2007, pgs. 57 and 58.



museums, such as cognitive access, which we stimulate by the development of understanding of the expository speeches, and what we call “attitude” access, through the stimuli of the identification with the production systems, the enjoyment and the confidence and delight by the insertion in the museum’s environment. With the expansion of the concept’s meaning and comprehension, museums can create initiatives to develop accessibility focusing not only the audience with physical or social difficulties but also all other groups that are excluded from the official cultural processes and systems.<sup>3</sup>

Among its initiatives are the educational visits to the Collection or the temporary exhibitions, certainly the most visible part of the department’s actions. These are available upon previous request for every organized group. We also organize preparatory meetings for teachers, which have the purpose of providing them with pedagogical subsidies related to the themes and content of the Pinacoteca’s Collection and specific temporary exhibitions.

Another initiative is the Educational Program for Disabled People (PEPE), which aims to better serve the physically, mentally and sensory impaired visitors by using multisensory approaches and ludic resources. We also commit with the continuing training of the museum’s employees, especially the ones part of the visitors services, maintenance and safety departments, in aspects as heritage education, through the Staff Training Program.

It is also part of our work to plan and create materials and resources to provide support for teachers and educators in the use of contents related to art and heritage in their practice outside the museum, as well as educational materials developed for the general public who visits Pinacoteca spontaneously.

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<sup>3</sup> CHIOVATTO; AIDAR; SOARES and AMARO. “Repensando a acessibilidade em museus: a experiência do Núcleo de Ação Educativa da Pinacoteca do Estado de São Paulo” [*Rethinking the accessibility in museums: the experience at Pinacoteca*], *Diálogos entre Arte e Público - Acessibilidade Cultural: o que é acessível e para quem?* [*Dialogues between Art and Audience – Cultural Accessibility: what is accessible and for who?*], Recife: Fundação de Cultura Cidade do Recife, v. 3, 2010, p. 18.



In this text we'll talk more specifically about the initiatives developed by the Sociocultural Inclusion Program (PISC), created in 2002.

## Sociocultural Inclusion Program

This program's purpose is to promote a quality access to the museum's cultural goods to groups in a social vulnerable situation<sup>4</sup>, with none or little contact with official cultural institutions like museums. With this, the program also wants to contribute to the promotion of changes in these groups' quality of life, in their individual and collective spheres, besides encouraging the appropriation of the museum and its qualified use by these groups. In this program in particular, we opt for creating continuing educative activities because we believe that the recurrent visits to the cultural official spaces can, for this audience's profile, enable the appropriation and the creation of a familiarity, developing therefore not only knowledge but also socialization, communication, identity strengthening, self-perception and self-affirmation abilities. That is, in that way it is possible to add to the formal knowledge in art, culture and heritage, other kinds of knowledge, which can be applied to particular and collective needs of these groups<sup>5</sup>.

The continuing actuation is assured by partnerships with social organizations, public or private, that develop social educational initiatives, what allow us to create educative activities

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<sup>4</sup> Despite being adopted by the Federal Government, the "in situation of social vulnerability" is not consensual and can't be understood as a synonymous to the population with income below the poverty line. We've adopted the definition of a situation where there is violation of rights, as asserted at the "Política Nacional de Assistência Social – versão oficial" [Social Assistency National Policy – the official version], (**Revista Serviço Social & Sociedade**, 2004), an at the article "A questão do estado – vulnerabilidade social e carência de direitos" [The State Question – social vulnerability and shortage of rights], (OLIVEIRA, **Cadernos Abong**, 1995.)

<sup>5</sup> Idea in consonance with the concepts of utility, usability and necessity used by the educator Alberto Gamoneda, of the Museu Thyssen-Bornemisza, of Madri, who is responsible for the program **Red de públicos**, which acts with groups in situation of social vulnerability. *Estos conceptos de utilidad, usabilidad y necesidad son una piedra angular de la creación de estos programas, y por tanto, de la búsqueda de estrategias compartidas para abordar el museo y su visita.* GAMONEDA MARIJUÁN, 2010.



in response to each group's specificities, in search for common goals with the partner institution and the constant evaluation of results.

This program acts along a large variety of groups, such as cooperatives and artisan groups, people living on the streets and inhabitants of precarious housings, children and young adults who participate in NGO's social and educational projects, among others.

According to researches about the museum's visitors profiles made by the *Observatório de Museus e Centros Culturais* (Observatory of Museums and Cultural Institutions), the visitors of the museums in São Paulo and Rio de Janeiro are similar in some aspects, such as the high level of education and high family income, that is, are part of privileged segments of the population. In other words, the usual visitors of the museums do not belong to the working class or, even more, to the socially vulnerable groups.

The program was created in 2002, and its origin was a research about the Pinacoteca's spontaneous public profile, which pointed out that they do not live or attend the museum's geographical surroundings, have a medium or high family income and a very high level of education. These data allowed us to realize that, despite physical proximity, many groups did not use cultural facilities in the region by attitudinal barriers, which, we believe, can be minimized through various purposeful initiatives, like those of an educational nature.

Between the program's main goals are the expansion of repertoire and sense of cultural belonging of the participants, the development of their aesthetic perception – a subsidy for creativity and critical thinking –, the promotion of dialogue opportunities that have the potential of promoting self-confidence and stimulating the acquisition of knowledge and cognitive, emotional and experimental abilities.

For that, it is essential to create spaces for dialogue and sharing of ideas, experiences, life stories, memories and expectations. However, it is necessary not only to give people voice, but also listening without prejudice, without imposing any kind of truth or value *a priori*. This



does not mean that any behavior, idea or action is valid, but that it will be considered and discussed<sup>6</sup>.

Currently, the program develops four different works fronts: through the establishment of partnerships with organizations that develop social and educational projects for our target audiences, we stimulate the continuing educational visits to Pinacoteca, designed according to each groups' demands and profiles, with constant result's monitoring and evaluation. A training course for educators, consisting of providing them subsidies for the development, implementation and evaluation of educational projects aimed at the social cultural inclusion of the groups with whom they work, from the educational potential of cultural facilities; the Arte+, a print publication designed for social educators, which has the purpose of amplifying the initiatives initiated at the courses, focusing art and heritage education and is distributed free of charge for social organizations from all over the country. At last, it also performs an external educational action, with two different groups of homeless adults each, structured through art workshops, with emphasis in engravings, and regular educative visits to the museum, what results in a series of unfolding events, such as educative exhibitions, and publications about the process. This last initiative generated the exhibition *Convivência* (coexistence), which took place at Pinacoteca in 2009 and was shown itinerantly in 2010 at the Sao Paulo State interior. It also originated the reflexive publication *Percorrer e Registrar* (Go and register), which is about the first two years of this experience.

The program shares the core beliefs of the Pinacoteca's Education Department: the public character of the museum that reverberates in its social role, and the belief in the inclusive potential of art and culture

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<sup>6</sup> According to Rossi, in his text *Reflexões sobre a mediação estético-visual: como estimular o encontro coma obra?* (Reflections about aesthetic-visual mediation: how to stimulate the encounter with an artworks?), some possible ways for assuming a more open educative attitude derive from the construction of “*an atmosfere of support and consideration [...] showing yourself to be interested in the reader's ideas [...] the abilities of listening and asking*” and still wanting to know how the visitors think. ROSSI, 2010.



Although efforts in this direction, as proposed since the 1960s and 70s, have not yet been fully developed, especially in Latin America, we noticed a great improvement with respect to the social role of museums, as those who advocate the engagement of the institution in the societies' reality, even though excessively circumscribed in the educational initiatives departments of the institutions.

From academic research we managed to conceptually support the paradigm of social inclusion applied to the museum's practice, adapting it to our social and institutional specificities, thus developing a program under constant construction and revision, from the dialogue between theory and practice.

In the last years, the expression "social exclusion" is being used frequently with different meanings and purposes. At our initiatives, the concept of social exclusion refers to the processes by which an individual or a group has limited access to initiatives, systems and institutions that are considered references to a certain standard of social living, and therefore are deprived of the possibility to fully participate in the society in which they live<sup>7</sup>.

These individuals or groups, when socially vulnerable, may face several and simultaneous situations of exclusion: the lost of rights by being excluded of the political system; the loss of resources by exclusion of the labor market; and the deterioration of personal relations by the weakening of familiar and communitarian bonds, becoming, thereby, subject to a context of multiple deprivation. To this situation we can also add the impairment of the senses of belonging and cultural recognition caused by the exclusion by the officially established circuits and institutions of culture<sup>8</sup>.

To fight this complex exclusion scenario it is necessary to form a supporting net of social, civil and governmental services to provide the means that would enable the political, economic and cultural participation of these groups. It is as part of this network actuation that

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<sup>7</sup> DE HAAN and MAXWELL (eds.) Apud AIDAR, 2002, pg. 54.

<sup>8</sup> CHIOVATTO and AIDAR, 2009, pg. 3.



we believe the museums and other cultural institutions can contribute for the construction of a more equalitarian society.

Some authors go even further, like O'Neill, to affirm that “the implications for the fact that the processes of inclusion and exclusion are self-reinforcing are very clear: any organization that is not working to break down barriers is actively maintaining them. Neutrality is not possible. Separating art museums from the rest of society doesn’t have to do with the preservation of aesthetic standards, but with avoiding to work on the relationship between the aesthetic and the ethical values.”<sup>9</sup>

We also consider the concept of equity, that is, we defend the idea that it is necessary to create different strategies to ensure equal access to different kinds of audience<sup>10</sup>.

As examples of initiatives taken by the Sociocultural Inclusion Program, we will present the partnerships with the Espaço Criança Esperança, 2007-2009, and with CAPS AD Penha (Psychosocial Care Center for Alcohol and Drugs), in 2009 and 2010.

### **Actions and learning with the Espaço Criança Esperança<sup>11</sup>**

The partnership with the Espaço Criança Esperança began in 2007, when, sought by the organization, we’ve developed initiatives that aimed to grant greater autonomy and empowerment to the young people participating in the project. The Espaço Criança Esperança

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<sup>9</sup> O’NEILL, in: SANDELL, 2002, pg. 34.

<sup>10</sup> “The principle of equality is treating differently those who are not in possession of equal conditions, so fair relationships may be created. In societies with a long history of slavery, such as the Brazilian, the society has a decisive role in promoting equity and reducing inequalities. People in economic difficulties need more public resources than those who are privileged to assure the same rights because they were deprived from the access to public goods and services. The same way not all equality is fair when it doesn’t take the differences in consideration, not all inequality is unfair when it aims to reduce iniquity. An uneven treatment is honest when it benefits the more vulnerable.” CENPEC/EQUIPE EDUCAÇÃO E COMUNIDADE, in: CARVALHO, 2005, pg. 21.

<sup>11</sup> The presentation of these partnerships had the collaboration of Luis Roberto Soares dos Santos.





de São Paulo is a full-time attention center that attends approximately 540 children, teenagers and young adults, offering activities complementary to formal education, contributing therefore to promote education, culture, inclusion and social development in Brazil. Created in 2005, it is located at Brasilândia, at the northwest of the city of Sao Paulo<sup>12</sup>.

With that in mind, the partnership was made with the proposal of promoting the basic training of groups with about ten young adults per semester for the cultural mediation at Pinacoteca along with their peers and family<sup>13</sup>. This proposal was adapted from an educational project developed by a social educator within our training course in 2005. After that, in 2007 and 2008, it was promoted a series of training meetings with the Espaço Criança Esperança's groups and the PISC educators at the museum (in 2007 there were 5 meetings; 11 meetings, with 2 distinct groups, in 2008, and 8 meetings in 2009). During these meetings, educational visits were developed focusing on the formulation of future visitation activities. These visits contemplated a few rooms of the long-duration Collection exhibition and also the temporary exhibitions, during which were held image readings and poetic proposals, that is, activities at the same time educational and recreational that aim to make real and practical the knowledge perceived in the cognitive level during the visits. Thereafter, divided in pairs or trios, the young adults were invited to create their own visiting path, from both the experiences they considered more positive and the topics of greatest interest to the group. To subsidize their choice, they were offered educational resources, such as text, objects, images etc, chosen by the educators with the purpose of making their new guided visits more dynamic.

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<sup>12</sup> <http://projetos.criancaesperanca.globo.com/ecesp/quem-somos/>

Created at a partnership model that brings together a management NGO, a private company, the government and an institution of international reference, the Espaços Criança Esperança provide sports, educational and cultural activities and offers to the population the access to theaters, media centers, libraries, swimming pools and sports courts. In the case of the Espaço Criança Esperança São Paulo, the partners are the prefecture of São Paulo, the Instituto Sou da Paz, Globo and Unesco. The project operates in three areas: educational, with daily activities that serve directly about 500 children and teenagers in situation of social vulnerability; social area, which offers services to the families of the students, and the communication area, which promotes open events for creating a safe space for recreation.<http://criancaesperanca.globo.com/CriancaEsperanca/0,,MUL0-17258-4733015,00.html>  
Accessed in 12/13/2010.

<sup>13</sup> The PISC educators who mediated these visits were Paula von Atzingen Tavares (2007), Daniele Canaes de Carvalho (2008 and 2009) e Luis Roberto Soares (2007, 2008 and 2009).



This process gave the young participants the opportunity to presenting to their peers their version of the Pinacoteca, or what was more significant for them in the institution (in 2007, the young participants conducted visits to the NGO colleagues and their families in 3 different schedules; in 2008, the visits were made in 6 different opportunities, and in 2009, visits were made in 3 different times, now also with their colleagues but with groups of children from a nearby school too, without accounting for the possibility of visits that were made to different groups at the same time).

A challenge faced in this project was to stimulate the confidence and a positive self-perception in the young participants, enough for them to lead the mediation process with the official culture represented by the museum. The visiting paths created by the participants were previously presented to the museum's educators and experienced with them, a moment when even the dynamics of the walking flow and displacement of groups, such as trips to the bathroom, to get water and simultaneous groups in exhibitions rooms, were tested. By the time the visitors received their peers, the museum's educators accompanied the new guides, but now assuming a merely a supporting role, not interfering in the speech or in the conduct of the group.

It is important to make clear that it was never the intention of this partnership, and in fact it did not happen, that the mediations made by young participants were duplicates of our educational initiatives. In our point of view, more than privileging pedagogical lines or accurate historical and artistic contents, what was important there was the possibility to highlight a particular point of view and value them beside their peers.

In 2009, after the training and the mediation process by the participants, the partnership has expanded from a demand of the group itself - in this case articulated by the participation in a graffiti workshop -, which have requested a more technical training. This group, at the end of each year held an graffiti exhibition of their works in the NGO they participate, therefore, they



realized in the contact with the museum that they could use the opportunity to qualify this practice.

Therefore there were developed training meetings that aimed to present the different technical aspects of the museum related to the production of exhibitions. The resulting four meetings comprised conversations and experiences with professionals from the educational activity; curatorship; expography and assembly of exhibitions, besides the conservation and restoration works.

These activities often took place at the own museum's spaces, such as the conversation with a curator at the temporary exhibition dedicated to the French artist Henri Matisse, to which she served as adjunct curator, and focused on the presentation of the steps involving the assemblage of an exhibition, as well as expographic issues, such as wall color, size of the texts and labels etc. Every meeting created the demand for the participants to relate the knowledge they were acquiring to their practice in preparing their exhibitions.

As tangible results of this series of meetings, the group proposed the adequacy of the NGO's exhibition space, wrote wall texts, worried about the lighting of the artworks and the creation of an articulation line between the works and the exhibition's concept, which was entitled *Desviolência*. They also decided to invite artists from neighborhood to participate in the exhibition.

In addition, they designed a print invitation that presented the Pinacoteca do Estado de São Paulo as one of the supporters of the exhibition. On the opening day, were invited and attended a museum's educator, who maintained contact with the group, and the Pinacoteca's coordinator of exhibitions' assemblage.

From this process, what seemed essential as an educational experience was seeing the opportunity to present the museum "inside and out", that is, beyond the exhibitions, from the backstage activities that allow them to happen.



In the mediation exercises we notice an appropriation of the museum by the participants, thus enabling that the museum is open to different speeches, not just those that are already celebrated.

It is also notable is the proximity achieved with these groups in relation to the museum, giving them conditions to elaborate concrete demands to be answered by the institution. Finally, an unexpected gain was to be able to involve and see the engagement of other areas of the Pinacoteca in an educational activity focusing on an audience in situation of social vulnerability. This engagement, in our opinion, came from the experience of seeing their role in a new way, and the dialogue with the public, since these professionals do not normally have this opportunity.

### **Initiatives and learning with the CAPS AD Penha (Psychosocial Care Center for Alcohol and Drugs)**

This partnership originated from the participation of a pedagogue from the CAPS AD Penha<sup>14</sup> at the training course for educators promoted by PISC in 2009. The course *Ações multiplicadoras: o museu e a inclusão sociocultural* (Multiplier Initiatives: the museum and the socio-cultural inclusion) has among its objectives the development and implementation of educational projects that articulate the educators practices to the educational potential of the Pinacoteca and other cultural facilities. Through a theoretical and practical approach, the course features content such as: what is the museum and what its social function; different concepts of art; aspects of education in museums and contemporary art teaching methodologies; concepts of exclusion and social inclusion and its applicability in museums, visits to the Pinacoteca's Collection for reflection on their educational potential; aspects of

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<sup>14</sup> The CAPS AD Penha was created according to the ministerial legislation n°336, of 19/02/2002, being a health service open to the public and communitarian, which offers the daily attendance of adults and teenagers who have problems with alcohol and/or tobacco and other kinds of drugs and spontaneously look for help or are forward by the attention network. VISCOME, 2009.



image reading, development of resources for art education; evaluation systems for social and educational activities and the creation of educational projects. The meetings also comprised the presentation of projects developed by the participants. A differential of this proposal in relation to other training courses with similar goals is its practical perspective, since it foresees the implementation and monitoring of projects developed from the course.

The project developed in this context for CAPS AD Penha had the specific goals of promoting the attention outside the health-disease axis; creating a critical eye and spaces for reflection; stimulating the construction of new life projects, and expanding and rescuing the activity repertoire of the participants. These objectives were worked from the qualified contact of the group with the museum in the educational visits. The program was entitled *Cultura & Arte: Fazendo Parte!* (Culture and Art: making part!), and began its activities in July 2009, and it has continuity so far. Until today, the group participated in 11 educational visits, which occurred approximately in a monthly basis, and whose themes were selected among the Collection's or temporary exhibition's works<sup>15</sup>. The visits always aimed to give voice to the participants, from their personal referrals, fostering a space for sharing ideas and reinforcing a sense of self-awareness.

The project also included the participation of different CAPS AD Penha professionals, who took turns in monitoring visits, what fit our proposal of establishing partnerships that combine efforts of different specialties, adding to the specific knowledge about heritage, history and education, those related to health, for example. Moreover, the pedagogue understood that this project would create foundations within the institution that would not be focused only in her efforts, also multiplying the objectives and content of the course to their colleagues.

During that one and a half year of visits, besides the specific goals of the project, we noticed some meaningful and unexpected results. We realized that the group had worn out

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<sup>15</sup> The PISC educators who mediated these visits were Daniele Canaes de Carvalho (2009), Luis Roberto Soares (2009 e 2010) and Danielle Amaro (2010).



social and, mainly, family relationships, and we welcomed the inclusion of the participants' family members to the visits. As a result, for example, the presence of one of the participants' mother, with whom he had a troubled relationship, and her manifestation, in the end, of wanting to come back to the museum to enjoy the space with her son; or the rescue of a family bond between grandfather and grandson, with recognition of the value of both, since grandfather presented the museum to the boy, who himself made a drawing from the visit, photographed by his grandfather and presented to the group on the following visit. These opportunities increased new situations of coexistence and dialogue, beyond the issues related to addiction.

Another important aspect was the proposal of creating a systematic instrument for recording the group's visits, so that at every new encounter, one of the participants (including the visitors, the professionals of the partner institution or the Pinacoteca's educators) was responsible for creating a poetic account of visit. These records could be written texts, drawings, photographs or even poems. This idea is especially positive for the group's participants due to the clinical situation of memory loss as a result of the chemical dependency, but mainly as a creative stimulus, that is, the opportunity to reframe their experiences in an interpretive form, as well as sharing records of subjectivity in a sheltering space<sup>16</sup>.

However, it is necessary to take in consideration the challenges that this work method imposes, respecting the demands and interests of the group. One of this group's visits was to the temporary exhibition *Ouros de Eldorado – Arte pré-hispânica da Colômbia* (Eldorado gold – Colombia's pre-hispanic art), which was composed by pre-Colombian works belonging to the Gold Museum of Colombia. Among the ritualistic objects presented at the exhibition we some

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<sup>16</sup> The first record of this initiative was a poem by one of the participants and inspired by the “cordel” rhymes. The first two estrophes were: *Desejo que o amigo/compreenda meu parecer/que em forma de cordel/escrevi neste papel/com motivo de reviver. O dia que nós do CAPS/fomos juntos visitar/a Pinacoteca do Estado/por sinal deslumbrado/o espaço pra explorar. As obras que fascinam a gente/as histórias do passado/de quase tudo tem um pouquinho/ e é cuidado com carinho/pra da memória não se apagar.*



sticks and pots made of gold and that were used by those societies for the storage and consumption of lime, an element part of the transformation of the coca leaves in ritualistic substances. This theme was not elected for us on purpose, however, as part of the exhibition, it attracted the curiosity of the participants and gave us an opportunity to discuss, in a mature manner, the ritual and medicinal use of potentially psychoactive substances.

### **Educative initiatives in the museum: between the innovation and the commitment with inclusion**

Create interpretive spaces, responding to the demands of diverse audiences, not acting in a rigid manner, respecting the organic conducting of the educational processes and also different points of view, although constitutes a rich process, also brings constant challenges. Among them, we can mention the assessment instruments for such initiatives, since we are dealing with experiences that go beyond the learning of objective contents, dealing with very subjective aspects.

In our practice, conducting systematic evaluations provides tangible and procedural guidelines for the planning of actions, giving us the opportunity to respond to the participants' demands, while we follow the results compared to the initially proposed goals and track unexpected outcomes. In search of indicators that are compatible with these requirements, we've adapted to our reality the guidelines proposed by the Generic Learning Outcomes, an evaluation system developed in the United Kingdom that establishes five categories of learning in museums, archives and libraries, which can be evaluated: knowledge and understanding, skills, values, attitudes and feelings, creativity, inspiration and enjoyment; and behavior<sup>17</sup>.

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<sup>17</sup> The *Generic Learning Outcomes* are proposed by the British Museums, Libraries and Archives Council, through their *Learning Impact Research Project*, which has the purpose of developing a comprehension on learning and its results,



Another issue worth mentioning is the fact that the educational processes performed in museums are usually sporadic, and not necessarily continuous, but for this group's profile and in accordance with the pedagogical assumptions we have adopted, we believe that the continuing education have the potential to develop knowledge and cognitive, experiential and relational skills, the largest goals of the Program.

From our experience, we also believe that inclusive initiatives intended to deepen the social role and ensure broad accessibility to the museum should be the responsibility of the whole institution, and not being limited to the educational departments.

Our daily work with groups in a situation of social vulnerability, in the Pinacoteca's educational processes, has been a constant learning. The prospect of discovering a new museum with every new group that we establish a partnership with expands our perception of art as a powerful resource for inclusive education. In that way, we usually think of the activities of the Social Cultural Inclusion Program as a true laboratory of educational experiences, because every action - designed for the different audiences and their needs - makes us see the museum in multiple and complementary ways.

As there are not many common goals between groups, the results are also variable and depend on several factors. The two examples cited above demonstrate how the museum can and should have different purposes, as well as their own educational activities that mediate the relationship between audience and institution, raising the awareness for countless potential work and interpretation, so many museums...





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